

Mus. ant.

pract.

P1145

Barth. Praetorius

Paduanen

Berlin 1616

Discantus

P 1145

Musik

Neue Liebliche

Paduanen vnd

Galliarden/mit Fünff Stim-

men / so zuvor niemals in Druck kom-

men/auff allen Musicalischen Instrumenten;

Insonderheit aber auff Figoli Gamba vnd

Figoli di Braza, artlich zuge-
brauchen.

Componiret durch

BARTHOLOMEUM PRÆ-

torium, Churf. Brandenb. Musi-

cum vnd Cornetisten.

DISCANTVS.

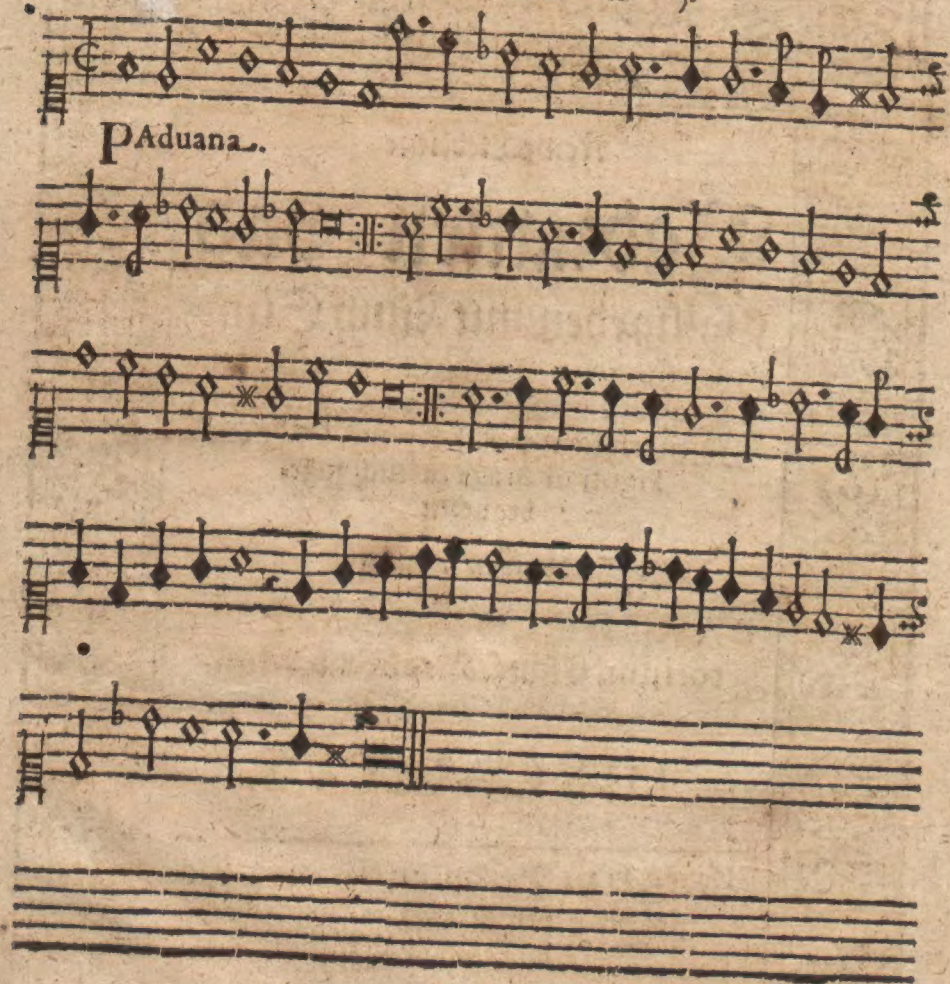
Gedruckt zu Berlin im Grauen Klo-

ster durch George Kungen/ Im Jahr

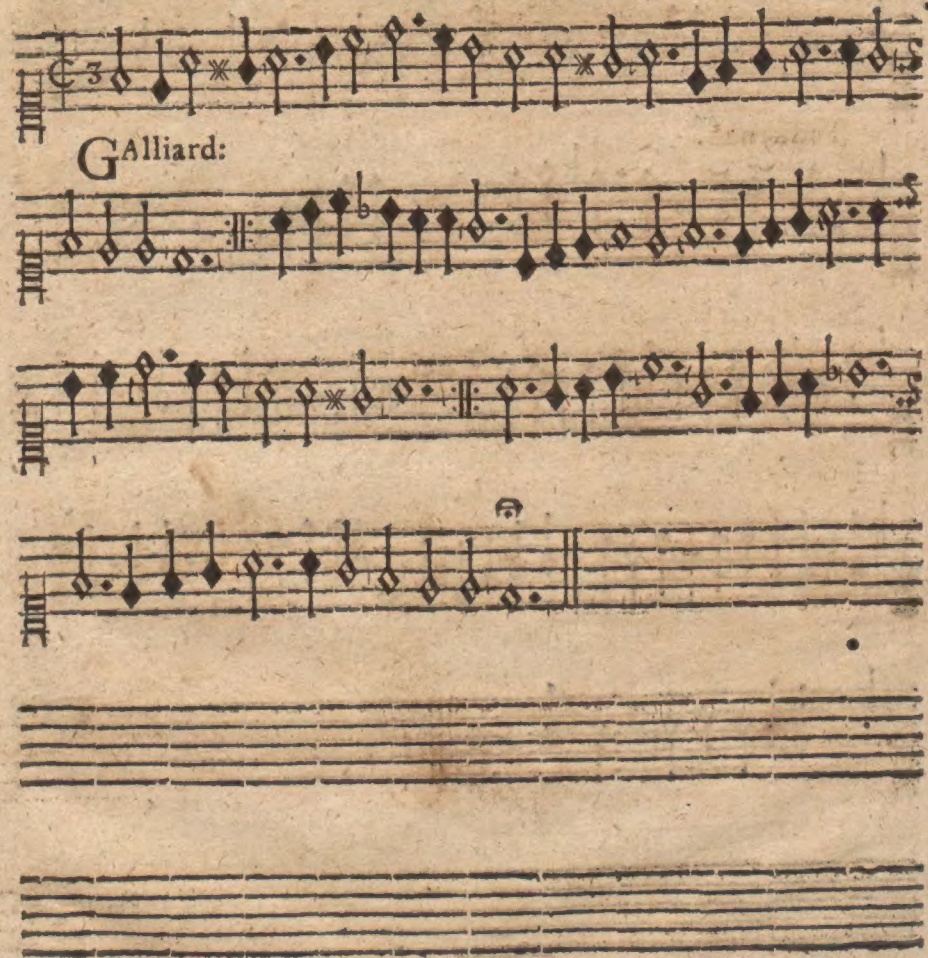
M DC XVI.



CANTUS. à. 5.



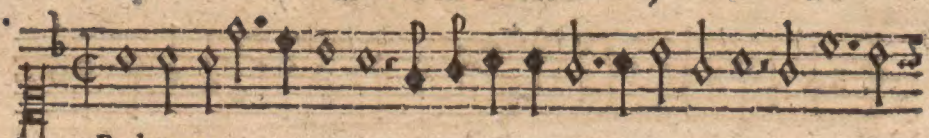
II. CANTUS. à. 5.



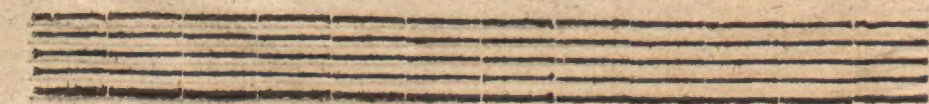
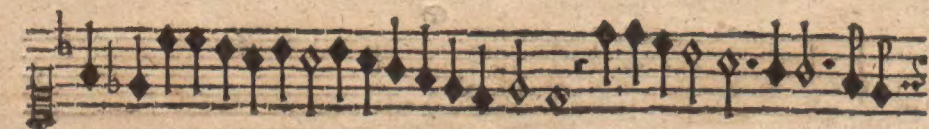
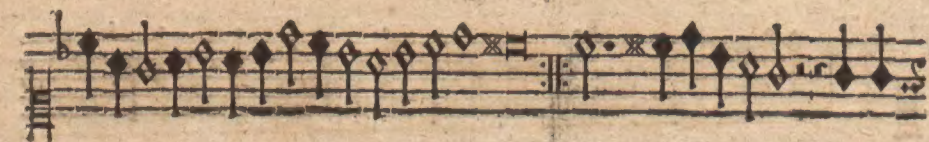
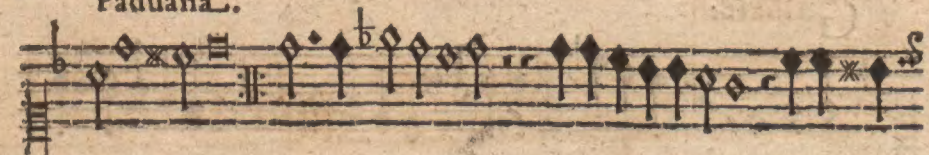
III.

CANTUS. à. 5.

II



Paduana..

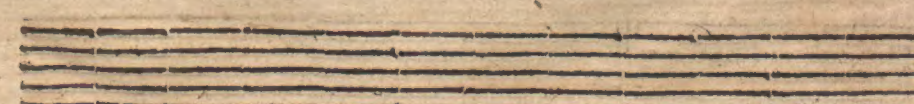
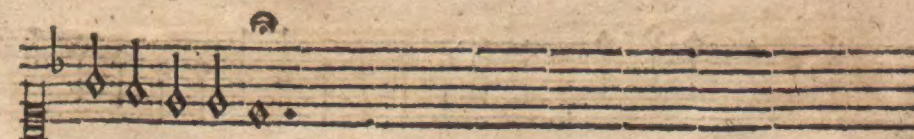
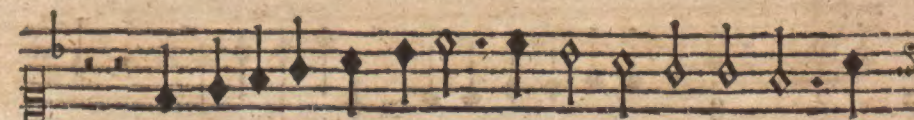
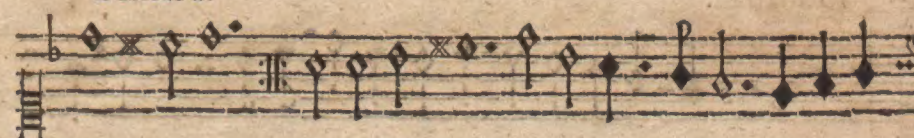


IV.

CANTUS. à. 5.



Galliard:

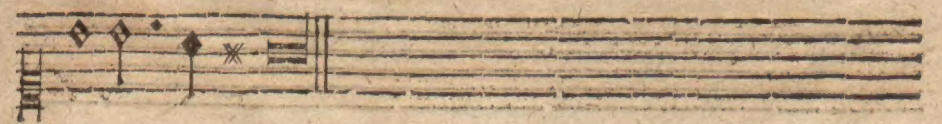
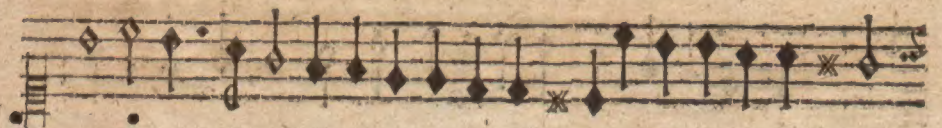
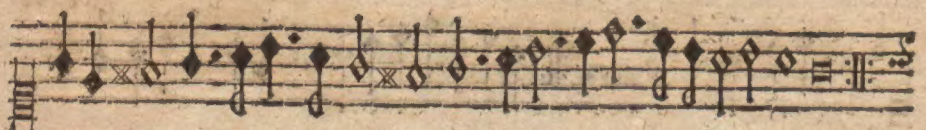
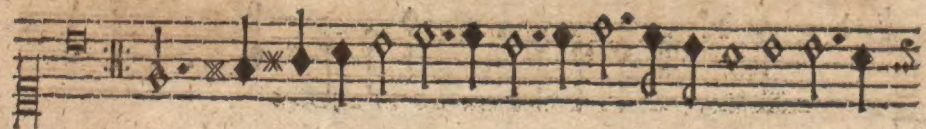


V.

CANTUS à 5.



Paduana.

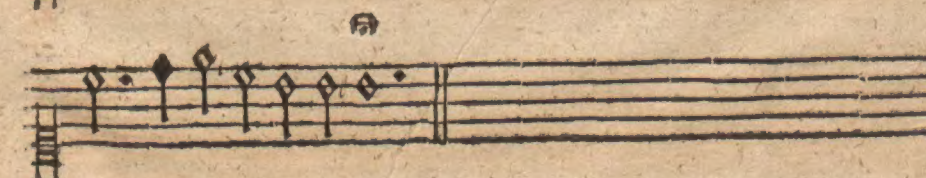
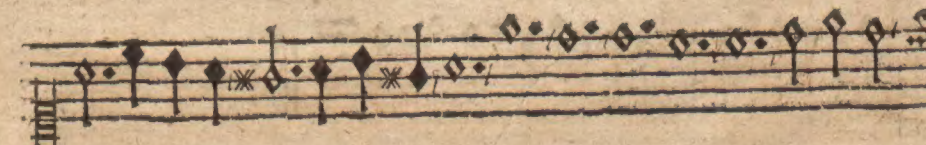


VI.

CANTUS à 5.



Galliard:



VII CANTUS. à 5.

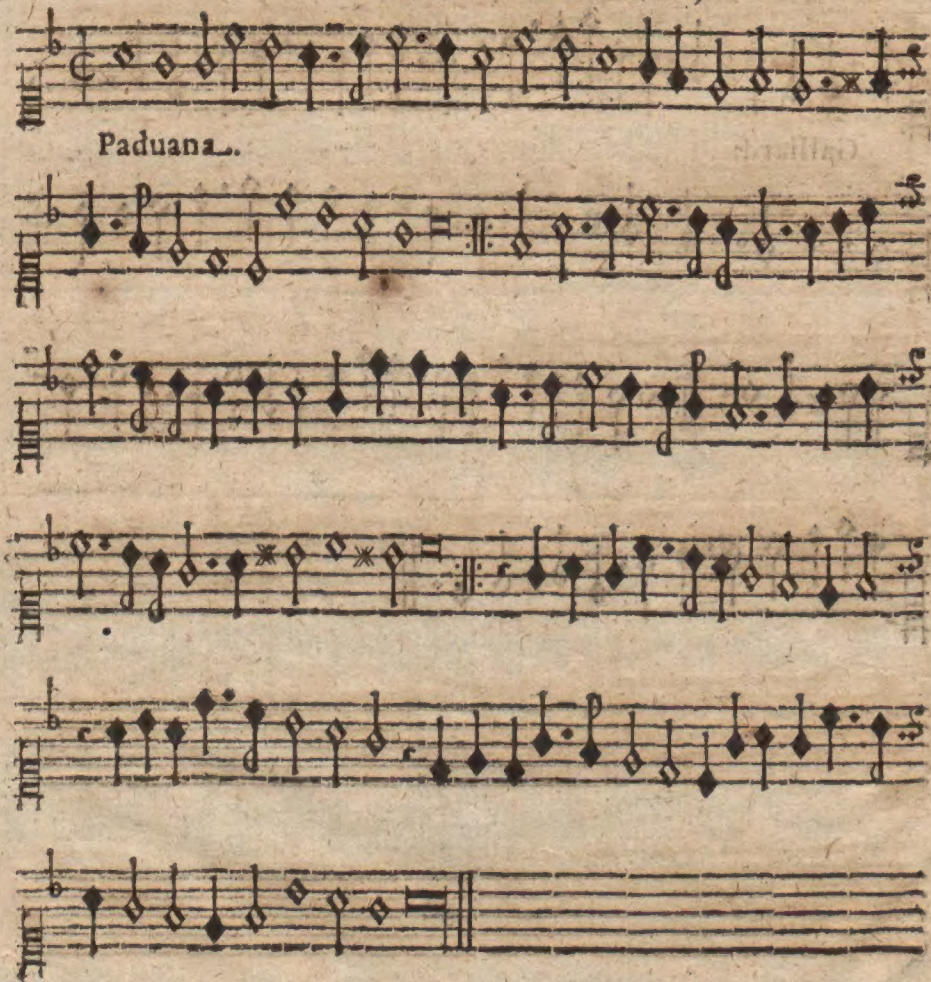
Paduana..

VIII CANTUS. à 5.

Galliard:

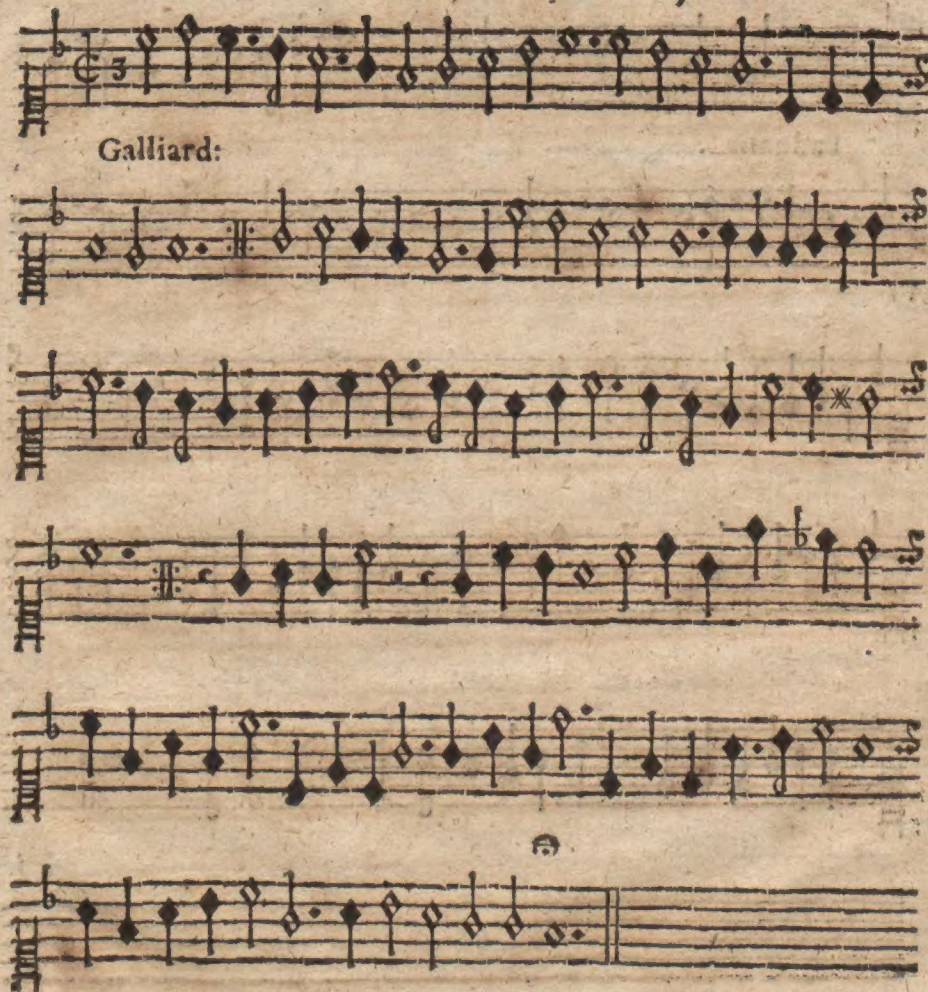
IX.

CANTUS. à 5.



X.

CANTUS. à 5.



B ij

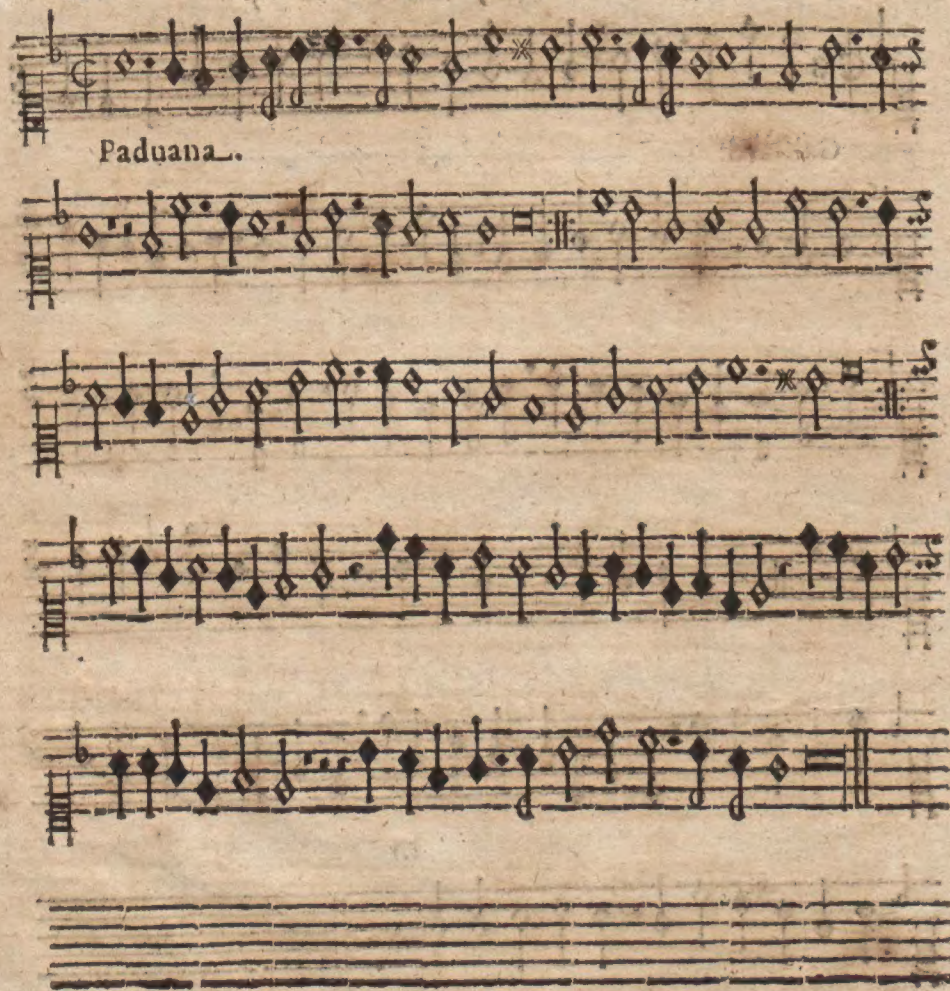
XI.

CANTUS.

à.

5.

X



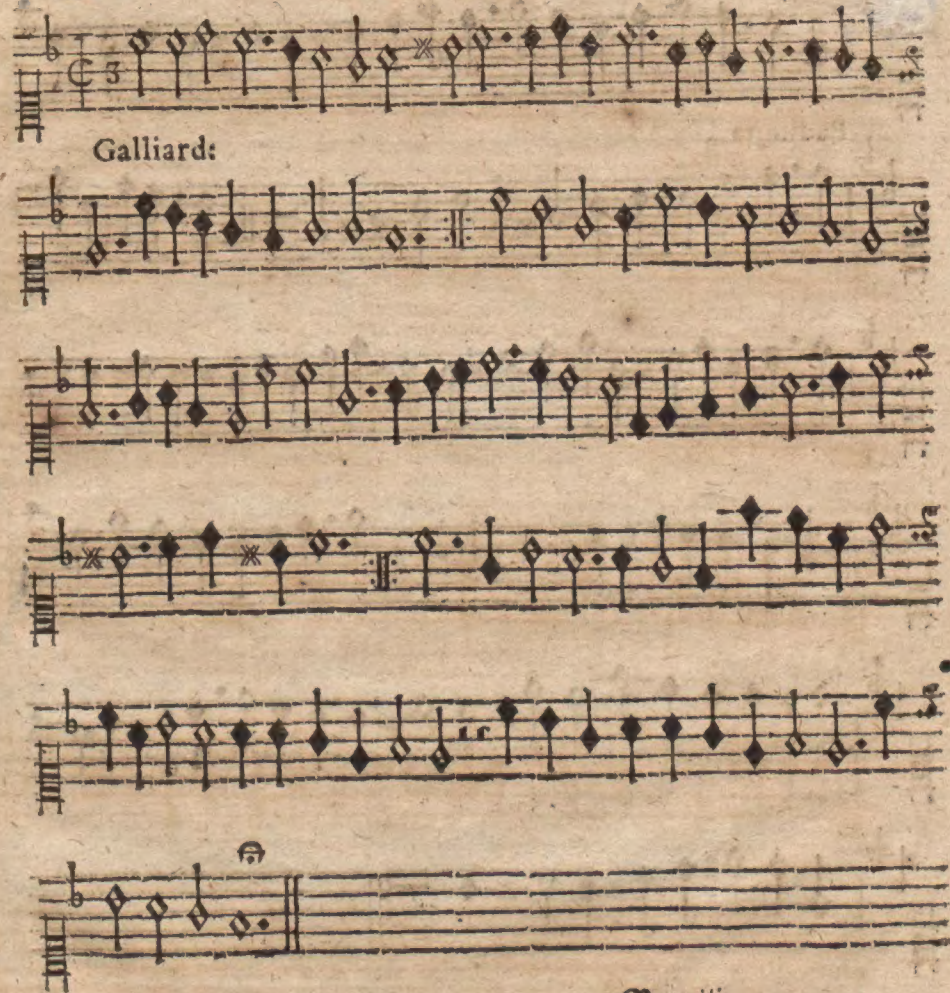
XII.

CANTUS.

à.

5.

12



23 iii

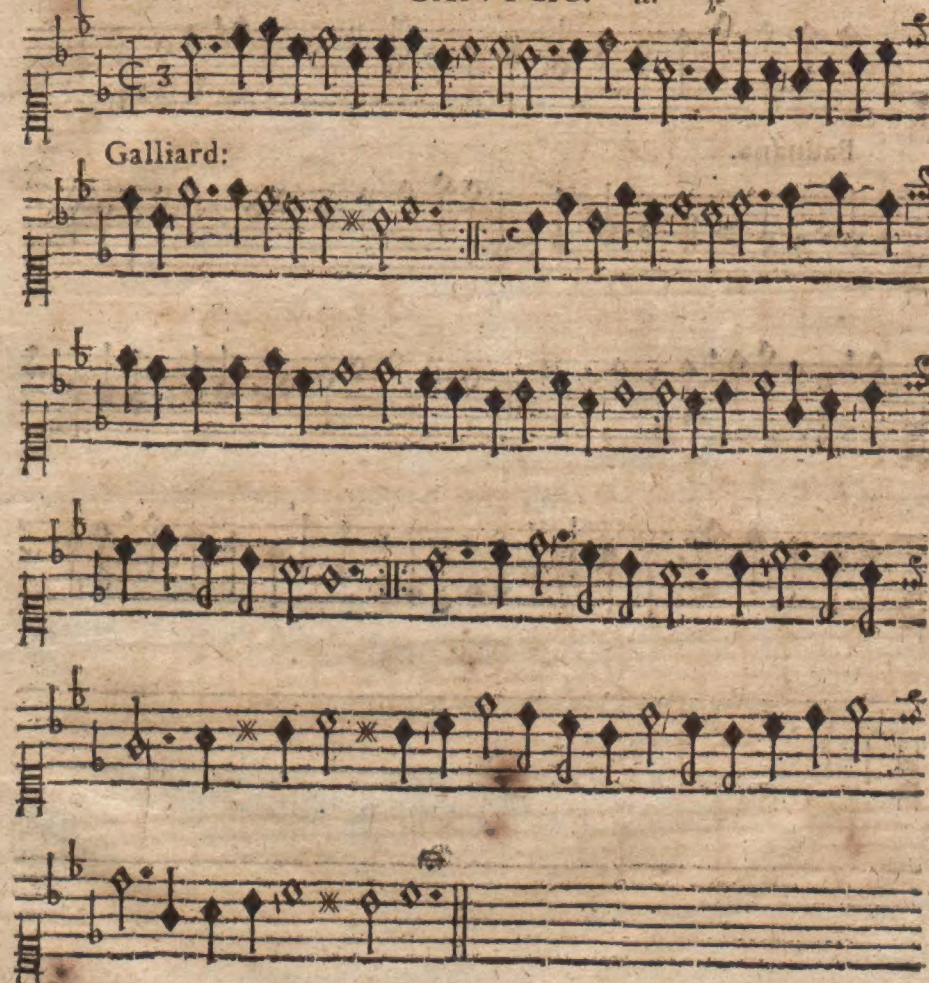
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CANTUS. à. 5.



XIV.

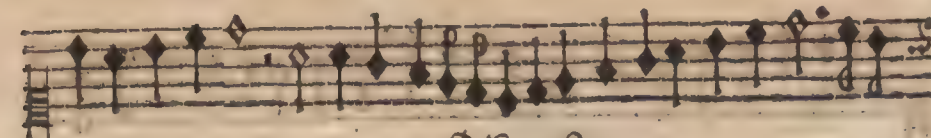
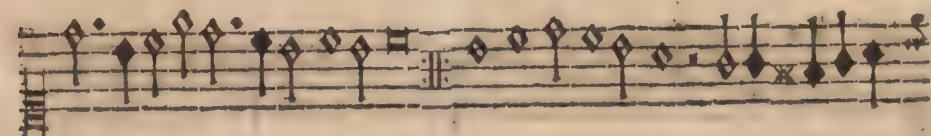
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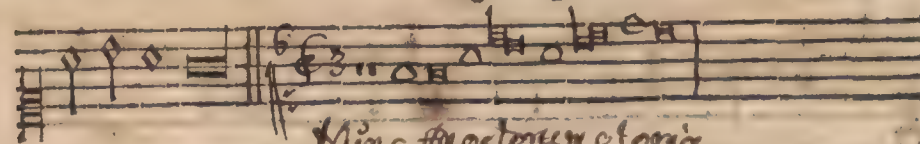
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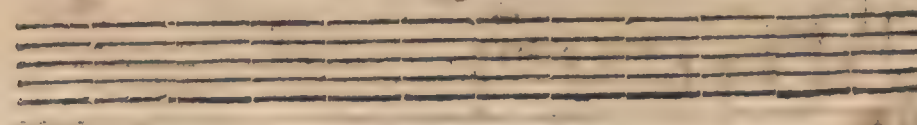
Paduana.



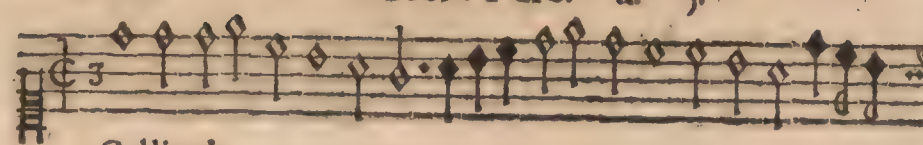
Discant.



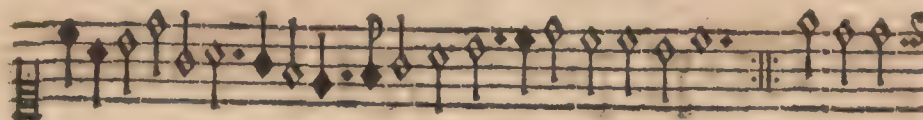
Minc Angelone et loria.



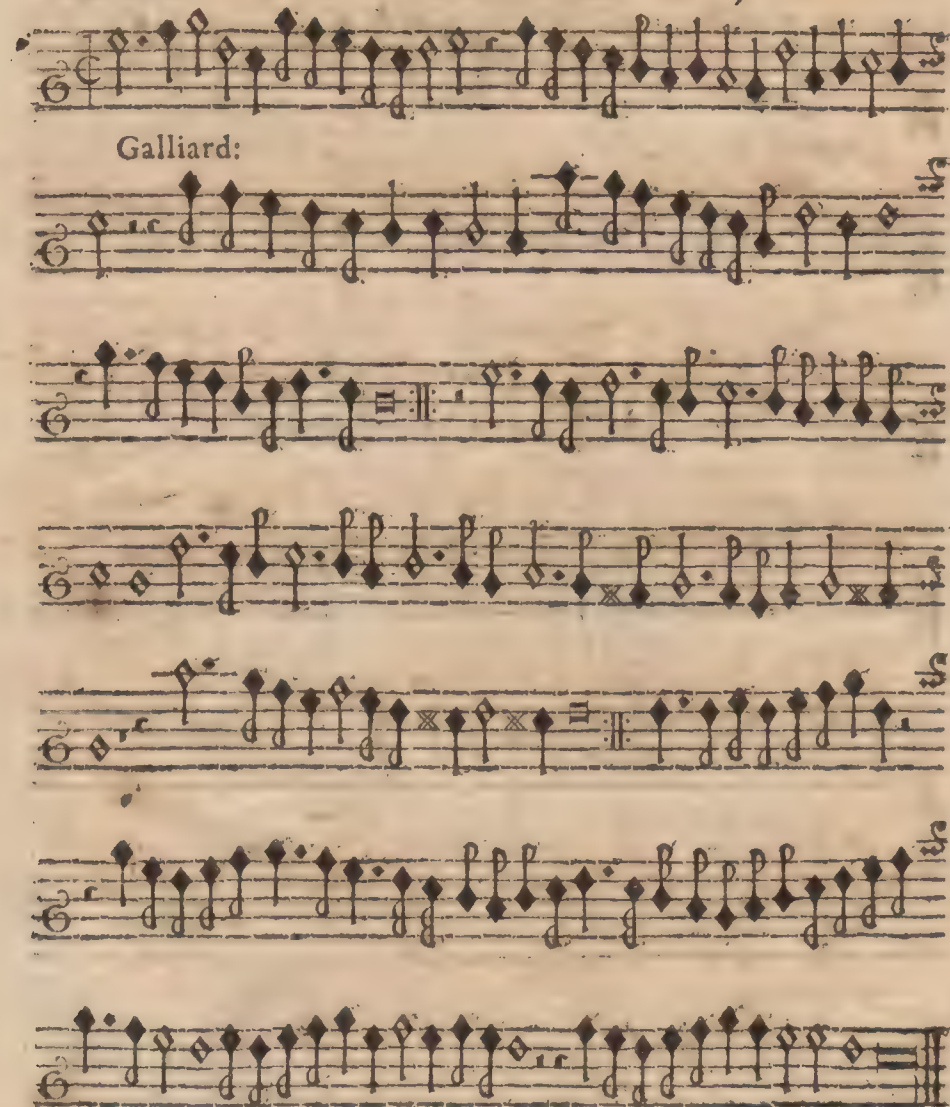
XVI. CANTUS. à 5.



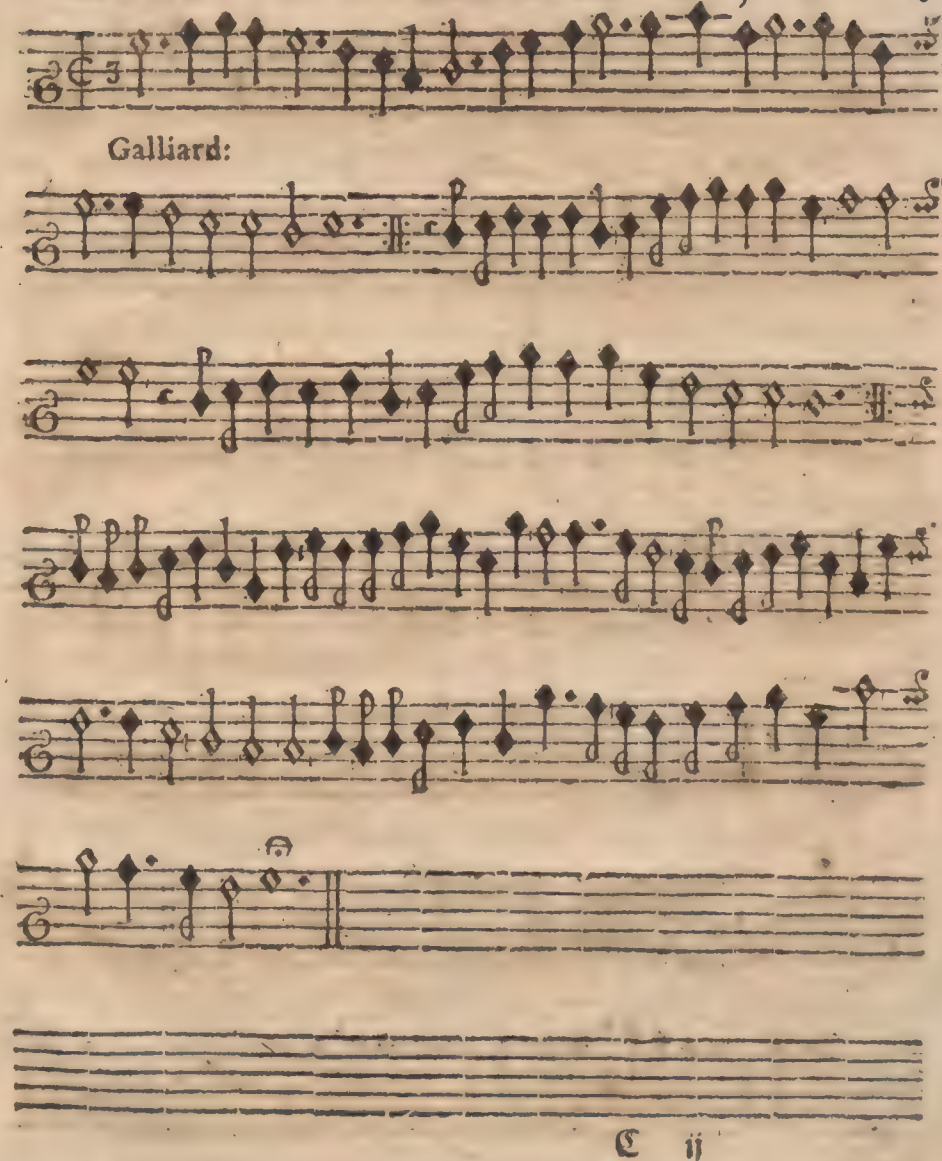
Galliard:



XVII. CANTUS. à 5.



XVIII. CANTUS. à 5.



. XIX. CANTUS. à 5.

Paduana.

The musical score for the Paduana consists of ten measures across seven staves. The notation is in 6/8 time, featuring a mix of eighth and sixteenth notes, often beamed together. The melody is characterized by frequent sixteenth-note patterns and rests. The first staff begins with a treble clef and a common time signature 'C'. The piece concludes with a double bar line and repeat dots at the end of the seventh staff.

XX. CANTUS. à 5.

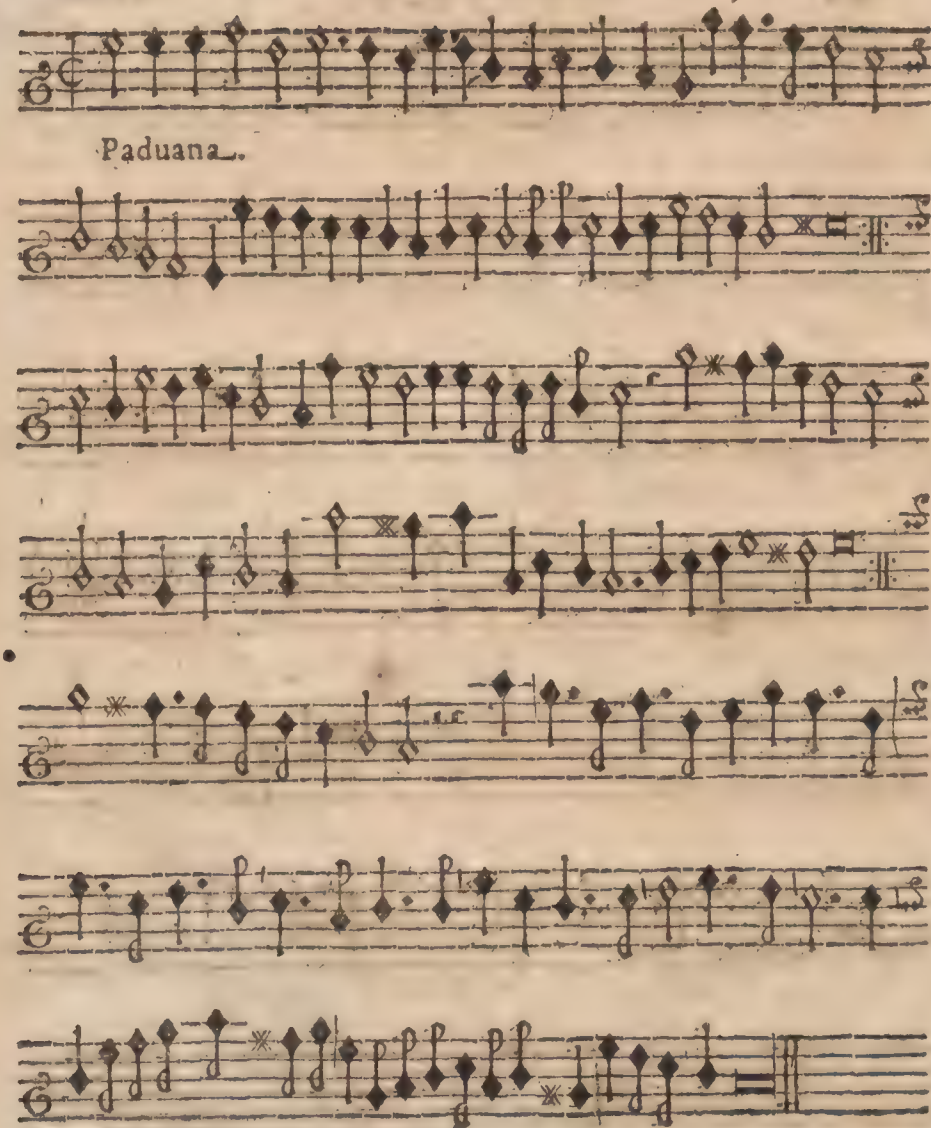
Galliard:

The musical score for the Galliard consists of ten measures across seven staves. The notation is in 6/8 time, featuring a mix of eighth and sixteenth notes, often beamed together. The melody is characterized by frequent sixteenth-note patterns and rests. The first staff begins with a treble clef and a common time signature 'C'. The piece concludes with a double bar line and repeat dots at the end of the seventh staff.

Four empty musical staves, likely for a second part or a continuation of the piece.

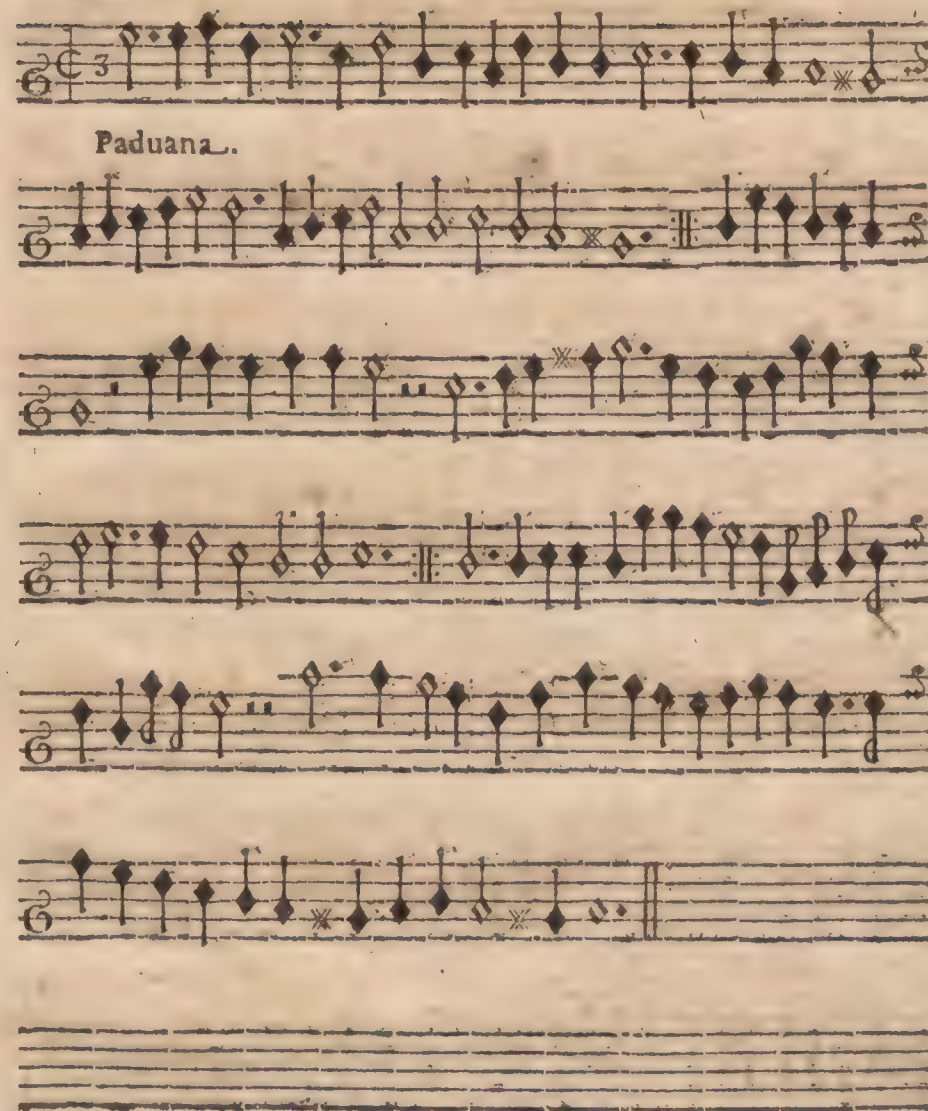
XI.

CANTUS. à 5.



XXII.

CANTUS. à 5.

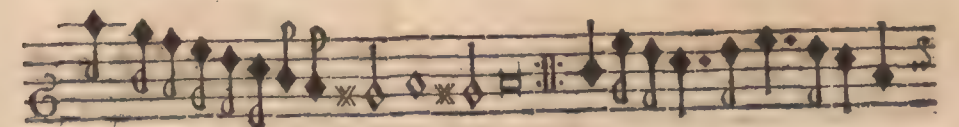


XXIII.

CANTUS. à. 5.



Paduana

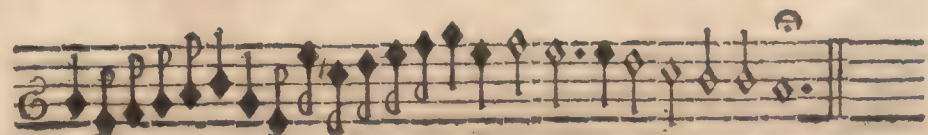
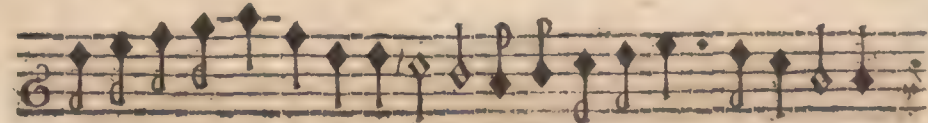
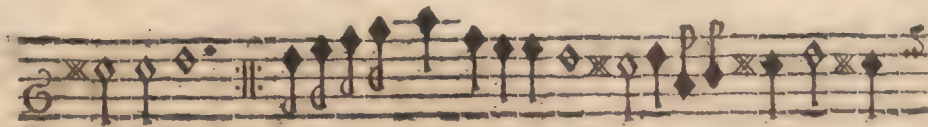


XXIV.

CANTUS. à. 5.

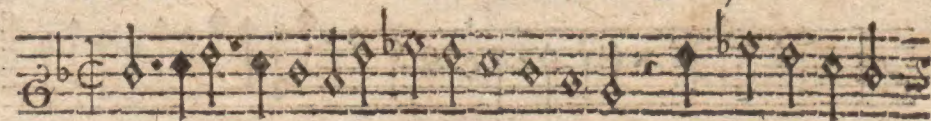


Galliard:

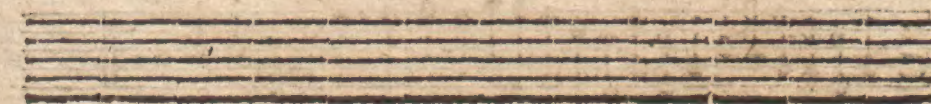
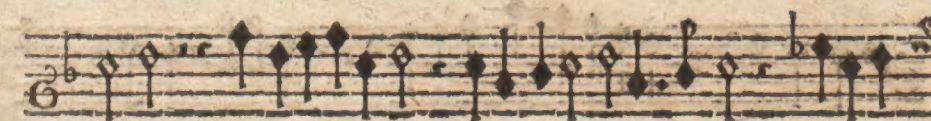
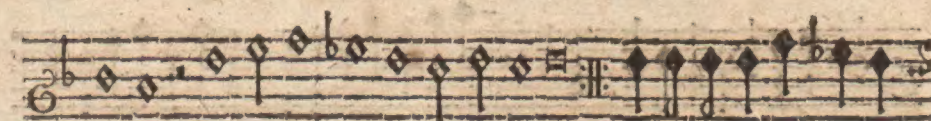
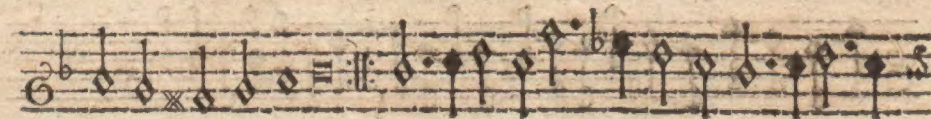


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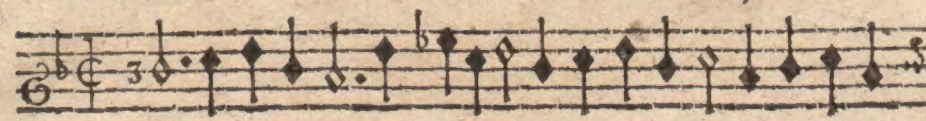
XXV. CANTUS. à 5. VIXX



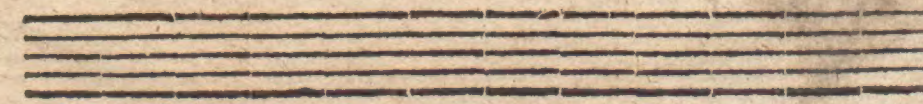
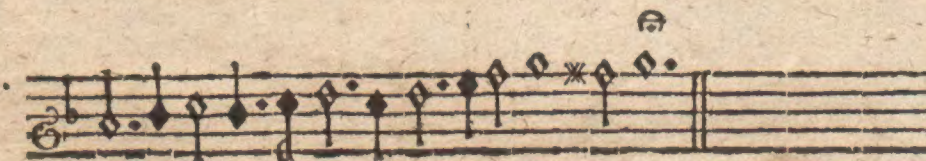
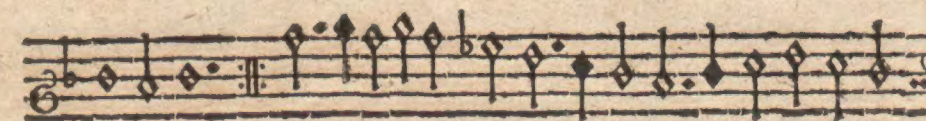
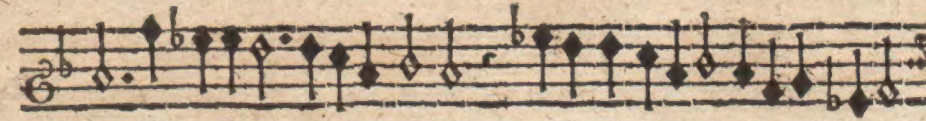
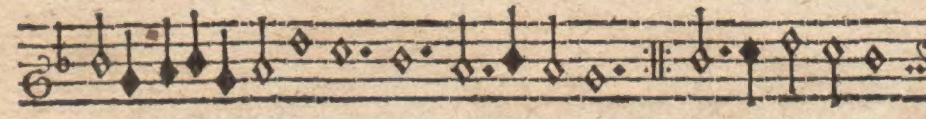
Paduana.



XXVI. CANTUS. à 5.

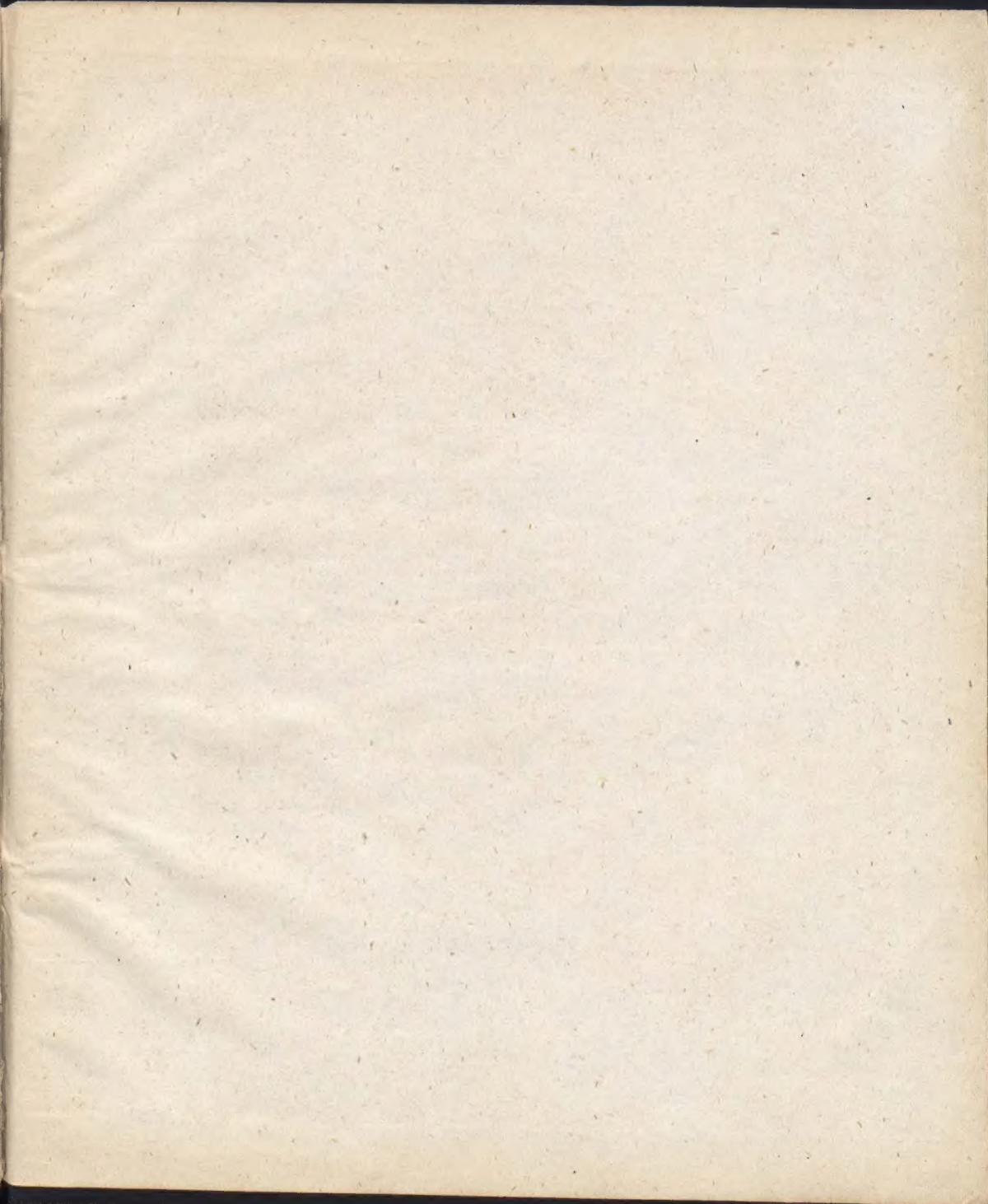


Galliard:





Handwritten musical notation on the left page, consisting of six staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, and bar lines. The paper is aged and shows some staining.



Mus. pract. ant.
July 1934.

